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ABSTRACT

Commercial and noncommercial radio in the United States and Great Britain have followed opposite paths of development. Unlike the United States, where commercial radio was the historical cornerstone of the broadcasting system, the Independent Local Radio (ILR) of Britain is the newcomer into an environment heavy with the heritage of the noncommercial British Broadcasting Company (BBC) and the 18-year head start of commercial independent television. There are presently over 20 ILR stations in Great Britain, serving an area of 94,000 square miles and over 56,000,000 persons. The Independent Broadcasting Authority Act of 1973 established the ILR and put it under the Independent Broadcasting Authority (IBA). Other than an initial government loan to the IBA, the ILR system is designed to be self-supporting, deriving over 97% of its income from the rentals paid by the program contractors. Starting from scratch in 1973, the ILR has rapidly matured into a responsible broadcasting system. From a public service standpoint there seems to be little question that the ILR stations are doing a first rate job in maintaining a healthy balance of worthwhile programing while still making a profit. The key question of the future revolves around individual stations' willingness to continue large amounts of public service and community type programing in the face of increased competition from new ILR and BBC stations. (HOD)

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A PROFILE OF INDEPENDENT LOCAL RADIO

(Commercial Radio in Great Britain)

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A PROFILE OF INDEPENDENT LOCAL RADIO

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HISTORICAL PERSPECTIVE

Commercial and noncommercial radio in the United States and Great Britain have followed opposite paths of development. The United States today has over 7,500 commercial radio stations. Recent moves involving reduced channel spacing, continued FCC attempts at deregulation and the breaking down of the clear channels could add to this number. The growth of commercial radio broadcasting from the licensing of KDKA in Pittsburgh in 1920 to the present has been little less than phenomenal. Noncommercial or public broadcasting development in the United States has been far less dynamic. Beginning at the same time as commercial radio, the 1920's saw a peaking of noncommercial AM allotments with a gradual slide to about 25 today. U.S. public FM development got a boost in 1948 with the advent of 10 watt low power authorizations. Many of the over 1,000 public FM stations are still operating at this reduced output, although the FCC is attempting to upgrade their service. Capitalism has been the driving force behind U.S. radio.

The British sensed some of the problems inherent in the unregulated boom-town atmosphere of early 1920's American radio. Desiring a more orderly regulatory approach for their infant radio industry, the British Broadcasting Company was established in 1922, followed in 1927 by the British Broadcasting Corporation. The BBC is a noncommercial royal chartered corporation mandated to provide the country with broadcasting service financed through an annual television license fee of $80 for color sets. In the 53 years of its existence, the BBC has provided the world with the benchmark for the highest quality programming in both radio and television. The radio service gradually grew from a single national channel to the current four services which provide popular tunes, talks and classical programs. Added in 1967 to these four

national services, which originate primarily in London, was local radio. Noncommercial BBC local radio has grown to over twenty outlets designed to provide local programming to complement the four national radio services. Faced with continued budget cut-backs, the BBC is pushing ahead to establish more noncommercial local radio stations.

It was into this noncommercial climate in Great Britain other than Radio Luxembourg and the pirates that commercial broadcasting entered in 1955 with independent television. This service, financed through the sale of advertising time, now encompasses fifteen production companies serving fourteen regions in Great Britain and Northern Ireland (London has two noncompeting companies-one broadcasts only on the weekends). Independent television (ITV) was followed in 1973 by commercial radio or Independent Local Radio (ILR). It is within this framework that one begins to explore ILR or commercial radio in Great Britain. Unlike America, where commercial radio was the historical cornerstone of the broadcasting system, ILR is the newcomer into an environment heavy with the heritage of the noncommercial BBC and the 18 year head-start of commercial independent television.[1]

PRESENT STATUS

There are presently over 20 ILR stations in Great Britain, which has an area of 94,000 square miles (about the size of Wyoming) and over 56,000,000 persons (nearly one-quarter of the U.S. population). These stations owe their legislative existence to two Broadcasting Acts, 1971 and 1978 government White Papers and the 1977 Annan Report on the Future of Broadcasting. The Independent Broadcasting Authority Act of 1973 established ILR and put it under the Independent Broadcasting (formerly Television) Authority. The IBA Act of 1978 extends the Authority's current term of life until the end of 1981; however, new legislation is expected to be introduced before that date. The first ILR station (LBC in London) went on the air October 8, 1973, followed

by 18 more stations through April, 1976. These original 19 formed the backbone of the ILR system covering 60 percent of the population (see table 1). The government authorized nine new stations in October, 1978.[2] Five of those

Put Table I About Here

went on the air in 1980; the others are expected in 1981. Fifteen additional stations were approved in July, 1979.[3] These should be on the air by 1983, bringing the total number of ILR stations to 44. Eventually the system will include around 60 stations covering some 90 percent of the population.

The 19 original stations serve local potential audiences totaling 35,158,000 persons. These range in size from London's 11,820,000 to Plymouth's 360,000.[4] The IBA's philosophy of serving only a local audience is reflected in the restricted (by U.S. standards) transmission perimeters for the stations. AM frequencies range from 990-1,548 kHz, with all but two stations above 1,100 kHz. Power output for AM varies from 100-2,000 watts for 17 of the stations. The two London stations operate at 5,500 and 27,500 watts. Total AM wattage for all 19 ILR stations is 44,450 watts with the average power at 2,339 watts (941 watts if the two London stations are exluded). On the FM side, frequencies range from 94.8-97.3 MHz, and power varies from 200-5,000 watts, totaling 30,600 watts for all stations. Antenna height averages 936 feet with the extremes at 265 feet and 2,144 feet. Each station operates on both AM and FM.[5]

The IBA owns and operates the transmission facilities which are rented to the program companies awarded contracts by the IBA. Each company owns its own studios, equipment and offices. Connecting lines are leased from the post office. Studios must meet rigid IBA specifications, and given the low power outputs of the transmitters, most studios exceed these requirements. Studios are housed in structures which vary from custom designed buildings, to old homes to a renovated working man's club. It is interesting to note that

of the 20 BBC local radio outlets, there is direct competition with ILR in seven cities (London, Birmingham, Liverpool, Manchester, Nottingham, Sheffield and Newcastle) and a slight overlap in three areas (Middlesboro, Bradford/Leeds, Portsmouth/Southampton). The BBC has reserved the use of the city name as part of their local radio title, Radio London, Radio Birmingham, Radio Manchester, etc. The ILR station names are derived from a variety of sources including natural formations (Radio Clyde, Radio Tees, Thames Valley, and Radio Forth), political areas (Capital Radio), company names (LBC News - London Broadcasting Company) and even ancient kingdoms and shires (Radio Hallam and Mercia Sound).

CONTRACT SPECIFICATIONS

The system by which the IBA grants station contracts is indicative of the careful consideration and inspection which seems to pervade all phases of the ILR regulatory process. Steeped in the traditions of noncommercial BBC radio, the IBA moves very cautiously in assigning a programming contract and then exercises great care in monitoring the contractor's performance. The initial phase is the selection by the Home Office Local Radio Working Party of recommended sites for ILR stations based on the premise that the new service should be extended to the largest number of people as quickly as possible. The major metropolitan areas were among the first chosen for the original 19 stations.

The contract specification outlines details of the franchise and general terms of the contract and is available to anyone. The thirty-plus page document is somewhat standardized but also includes particulars such as coverage area and rental fee. While the specifications exhort the potential contractor to place special emphasis on the local nature of the ILR service, it is interesting to note that two Canadian communication groups, Standard

Broadcasting and Selkirk, have invested heavily in ILR. One IBA official explained that this foreign capital helped pull the two London Stations through the difficult days which followed their inauguration during the recession of the early 1970's. There is continued Canadian and non-local investment in the new ILR stations, but about 80 percent of the initial capital comes from local sources. The IBA continues to allow Canadian investment because of the professional way in which these groups operate the ILR franchises and because in some cases Canadian capital is needed. Investors include, in addition to local businessmen and private individuals, independent television contractors, corporations, trade unions, automobile clubs and newspapers (which for a time had to be offered a share of the local ILR franchise).[6]

Some of the requirements from the contract specifications include:

- FM is the basic coverage area because of nighttime AM interference.
- A monopoly for an area is not guaranteed, but the IBA seeks to avoid establishing competing ILR services in the same area.
- News and information programming should constitute one-third of total output and one-quarter of daytime output.
- Program schedules will be reviewed by the IBA three times a year, and any changes require IBA approval.
- 3 percent of annual net advertising receipts must be used to employ local musicians (this has amounted to 9½ million dollars since 1973).
- Details of financial planning, other outside interests and programming specifics must be outlined in the application.
- Copyright royalty arrangements are handled by two groups (Performing Right Society and Phonographic Performance) which each charge a percentage (usually in the range of 3.6%) of the ILR company's net advertising receipts. These terms are currently being reviewed.[7]

Those applicants with sufficient financial backing, an estimated $1,200,000 in 1980, are screened by an IBA committee which visits the franchise area, solicits public opinion and interviews each applicant. 64 applications were received for the first 19 franchises. Finalists are asked to appear before the entire Independent Broadcasting Authority in London, where the contractor

is chosen. The process from advertising for applicants to going on the air usually takes about a year and a half.

Contracts are initially awarded for three years; then they are renewed on an annual basis. The IBA has instituted a unique method of encouraging stations to follow the program plans outlined in the contract. The initial contract is awarded for three years; however, at the end of the first year negotiations are begun for the fourth year, fifth year negotiations begin at the end of the second year, etc. This allows the IBA to exert considerable influence on the program contractor to correct any problems. If the IBA is not satisfied with the contractor's performance the contract is simply not renewed, and the station knows it will lose its contract in two years. In practice, the station is given a change to improve, and, if satisfied, the IBA renews the contract. This rolling contract procedure has been used several times to bring stations into line with the promised performance standards. To aid in assessing the overall performance of an ILR station the IBA requires that logging tapes of all programming be maintained for 100 days. This allows the IBA to spot check for advertising or other content problems. Also, approximately three days prior to the IBA hearing on a station's contract renewal, a telephone line is installed from the station to IBA headquarters in London to allow for a detailed analysis of programming.[8]

There exists a dual tiered system for assessing public reaction to the ILR stations. The more formalized method involves a local advisory committee appointed by the IBA for each station area. A third of the nine to twelve members are appointed by local authorities with the remainder chosen by the IBA to represent a cross-section of the local community. Topics for their quarterly meetings include items such as music selection, news content and minority programming. These advisory members also act as conduits to the IBA for local opinion. The local advisory committees report directly to the IBA

rather than to the ILR station. ILR representatives are allowed to attend the meetings, which are designed to inform the IBA of station performance. The more traditional approach for gathering audience reaction involves public meetings held by the IBA in conjunction with ILR contractor. These public meetings allow the station to gain first hand citizen input; however, they are not considered as indicative of the broad range of public sentiment because of the tendency of such gatherings to attract more vocal factions.[9]

Communication among the ILR contractors is maintained through the Association of Independent Radio Contractors (AIRC). This London based group acts as ILR's National Association of Broadcasters. It commissions the ratings surveys, is the ILR representative on the IBA advertising control board, promotes ILR nationally and serves as the focal point for ILR program and idea exchanges. The AIRC is expected to take a more dynamic role in ILR in the future, becoming more closely involved in union salary negotiations and contacts with advertising agencies.

FINANCES

Other than an initial government loan to the IBA for priming the radio service, the ILR system is designed to be self-supporting with the radio division deriving over 97 percent of its income from the rentals paid by the program contractors. From these funds the IBA must operate and maintain both on-line and future ILR transmission facilities. For 1979 this amounted to 26 percent of the 7.75 million dollar ILR budget. Program and advertising control accounted for 20 percent, and 21 percent went to the government from the IBA as taxes. From the contractors' point of view, the ILR companies grossed 70 million dollars in advertising sales in 1979. Profit margins for the individual companies varied from a few thousand dollars to about 3.6 million dollars for Capital Radio in 1979. As a group the ILR companies spent 40 percent

of their income on programs, 24 percent for other services (sales costs, maintenance, etc.), 3 percent depreciation or equipment leasing, 18 percent corporation tax, repaying initial loans, new equipment and dividends. The remaining 15 percent was paid to the Authority in rental fees.[10]

The philosophy of the ILR rental scheme involves the cross financing of stations in more rural, less populated areas with fees collected from companies in the major urban centers. The rental monies, as previously mentioned, are used to operate and maintain the current network of stations and to construct the facilities for the second and third phase stations expected in the 1980's. The IBA collects fees from both primary and secondary rentals. The primary rental is specifically used by the IBA for running costs, capital expenditure, repaying the initial government loan to the ILR system and building a reserve fund. The secondary rental is used for much the same purposes, but also serves to improve the basic system. In recent years this has meant better engineering facilities, the introduction of the Parliamentary broadcast service and grants to specific contractors for live music, investigative news programs and personnel training. For the next several years, much of the secondary rental will be for ILR system expansion.[11]

The primary rental is payable in monthly installments and is related to the population of the area served by the station and an average of the Index of Retail Prices. Thus, stations must be prepared for this to go up at any time. The IBA has recently recalulated upward the primary rental for the 19 original ILR stations. This should yield an estimated $6,360,000 annually. This recalculation reflects the IBA's philosophy of relying on the larger more profitable stations to subsidize the smaller operations. For instance, Capital Radio's rate went from $1,260,000 to $2,220,000 annually while Radio Orwell's primary rental decreased from $36,434 to $36,000. Six of the 19 stations had decreases in their primary rental fees; however, total income to the IBA for

primary rentals increased by $1,670,000.[12] For 1973-1979 rental increases were one quarter of cost-of-living rises. The secondary rental is a more direct tax on profit. If a contractor's profits are more than $144,000 or 5 percent of total income, whichever is greater, this next amount of profit equivalent to 5 percent of total income, will be taxe at 25 percent. Any further profits will be taxed at 55 percent. The IBA also has the authority to impose a special tax of any amount when it feels it is necessary to increase its operating fund.[13] In practice, this tax directly reflects increased Treasury taxes on the IBA. In the new broadcasting bill, this provision will likely be replaced a direct government tax on the more profitable stations.

RATINGS

During their days of monopoly in British radio the BBC conducted the audience measurement. Today, the BBC still relies on its own sampling to determine listenership levels. ILR figures come from a private study commissioned by the Association of Independent Radio Contractors in accordance with specifications established by the Joint Industry Committee for Radio Audience Research (JICRAR). This annual sampling is done by Research Surveys of Great Britain and is published in two volumes each Spring, although arrangements are now being made to increase the frequency of the rating period to bi-annually. The ILR stations have combined to conduct the yearly surveys since 1977; the 1974-76 studies were undertaken by individual stations. The random sample surveys rely on a seven day diary with diary completion spread over four weeks. A minimum adult sample size of 500 diaries per ILR market is chosen from voting records. The questionnaire includes the ILR station for that market, BBC local radio (if one exists), the four BBC national network services, and Radio Luxembourg. The results, which form the basis of the first volume, include the cumulative weekly audience with total hours and average time per listener for each station, the ILR network and all other radio services. Also included are the average half-hour audience demographics

for the network and for each station. Specific survey data include estimates of audience numbers. An interesting addition to the survey is the breakdown of listeners by social class as defined by occupation. Separate data are included for skilled and unskilled jobs.

As would be expected station penetration varies markedly throughout the country. Downtown Radio in Belfast reaches 71 percent of all adults in the area every week, while LBC, the London news and information station, has 25 percent. The ILR network has a weekly cume penetration of 52 percent compared with 48 percent for Radio One (the BBC's pop service), 42 percent for more middle-of-the-road BBC Radio Two, 9 percent for Radio Three (classical), and 24 percent for Radio Four (talks). As a group the BBC local radio stations reach 18 percent, and Radio Luxembourg has 6 percent. The ILR network seems to have stabilized (up five percent from 47 percent weekly reach in four years), and listenership seems to have peaked at about 13.5 hours per week. This compares to 11.1 each for BBC Radios One and Two, 3.7 for Radio Three, 9.8 for Radio Four, 7.8 for Local Radio and 3.2 for Radio Luxembourg.[14] Based on share of audience the ILR stations have 33 percent compared with 25 percent for Radio One, 22 percent for Radio Two, 2 percent for Radio Three, 11 percent for Radio Four, 6 percent for BBC local radio and 1 percent for Radio Luxembourg.[15] The second volume of the ILR survey includes a breakdown for each station of the average and cumulative audiences by rate card segments, reach and frequency analyses for six standard advertising packages and frequency distribution analyses for total audience and daytime advertising packages.

ADVERTISING STANDARDS AND PRACTICES

The ILR stations must follow specific IBA guidelines on the content of announcements, and they must sell radio itself as a viable advertising medium to both clients and ad agencies. Actively involved in the latter are the national advertising representative firms, Air Services, Broadcast Marketing

Services and Radio Sales and Marketing. RS&M represents four stations. Capital Radio, the London music station, handles its own national advertising efforts. The remainder of the stations are divided between AIR and BMS. These national sales companies, one of which is owned by a newspaper group, in some cases own portions of the ILR operating companies. They have developed into the British version of the Radio Advertising Bureau (of which many stations as well as the national sales companies are members). Radio merchandising devices vary from multi-colored marketing maps, descriptive brochures on the ILR system and its benefits to advertisers, to multi-media presentations to agencies and potential clients. The rate cards, which must conform to IBA style and content specifications, include prices for varying spot lengths in different dayparts, package plans and discounted long term contract rates. Costs for a one minute morning drive spot vary from $96.00 at Plymouth Sound to $1,464.00 at Capital Radio. Costs per thousand range from $1.32 to Capital Radio to $2.04 for Swansea Sound.

As more ILR stations begin operation, the system may be moving closer to adopting a national rate card for the convenience of ad agencies. Proponents argue this will ease the agencies' administrative burden in booking a national campaign and, thereby, increase national revenue to the smaller stations in less urbanized areas. Opponents are concerned about the loss of the local aspect of ILR ads. Capital Radio, which has the highest percentage of national ads -65 percent, (most stations average about 45 percent national) offers a discount of 20 percent to those advertisers whose business is conducted solely within the Capital coverage area. Ad agencies cite the success of the regional Scottish Radio ratecard (combining Radios Clyde and Forth) as a means of attracting a larger share of national advertising. Increased television commercial production costs should also add to increased use of ILR as an ad medium.

The independent Broadcasting Authority Act of 1973 gives the IBA total control over advertising on ILR. The basic document is The IBA Code of Advertising

Standards and Practice drawn up in consultation with various IBA appointed citizens and professional advisory committees. It contains a series of guidelines which are followed by three special appendices detailing restrictions on children's advertising, financial advertising and medicinal advertising. Some specifics of the code include:

-- only spot advertising

-- no programs provided or sponsored by advertisers

-- a clear break between programs and advertisements

-- nine minutes of ads per hour

-- no political ads

-- no religious ads

-- no ads for matrimonial agencies, fortune-tellers, undertakers, betting pools or cigarettes

-- liquor ads must not appeal to the young

-- no contraceptives or pregnancy testing services

-- no children's ads which urge direct purchases

The Code is supplemented with IBA Notes of Guidance.[16]

The copy clearance procedure for ILR is centered with the individual program company. Most radio commercial copy is cleared at the station level by personnel familiar with the IBA Code. Unusual cases, those ads involving technical claims, medicine, finances, alcohol, claims of guarantee, and ads for more than one ILR station must be forwarded to a central copy clearance office operated jointly by the Association of Independent Radio Contractors and the Independent Television Companies Association in conjunction with the IBA. On the production end, it is rare for station announcers (or presenters, as they are known) to record commercials. If such a spot was played while the announcer who read it was on the air, it might be mistaken by the audience as part of his show and would thus violate IBA rules. Many ILR companies have in-house production managers who schedule the available studios for outside use and who

record many of the spots. There are no IBA restrictions on commercial creativity. Voice over music tends to be the most popular; jingles are more expensive but are considered more effective and are increasing in numbers.

PROGRAMMING AND PERSONNEL

As a whole the ILR stations are far above what critics said would be nothing more than a "pop and prattle" service. Due in large measure to the IBA's careful contractor selection procedure and constant supervision, the stations have a sound which could best be described as extended block programming. Stations are geared to dayparts rather than format. Although one station head admitted he would "rock around the clock" if it weren't for the IBA, others hesitated to speculate on their programming without IBA guidance. On most stations 6 A.M. - 6 P.M. is filled with popular music, dj chatter and news with the addition of several minutes per hour of talk. One would think this would be a tune-out factor; but, given the more relaxed style of delivery and presentation, the short talks segments are integrated quite successfully into the program flow. The playlist, which is compiled from the usual sources including surveys and record sales, as well as the jingles, should rely heavily on British talent.[17] The evening hours and weekends tend to be a mixture of alternative-type programs which featured hard rock, jazz, classical, folk, combined with occasional features involving minorities, children, sports, household hints, oldies and American country and western.

The stations seem to stress community involvement in music, talks and news. Several stations promote concerts and benefits which are either aired live or taped for later playback. Most stations have several expanded local newscasts. Capital Radio and LBC in London have teamed up with WOR and WMCA in New York City on several program exchanges. There seems to be increased interest in more ILR program exchange, and network syndication is being discussed. Most inter-station

involvement takes place in the news area with stations sharing stories which have local news pegs. The common thread in programming is Independent Radio News. It is owned by LBC, but financed by all stations. It provides around the clock national and international voiced news summaries and feeds a broadcast wire service to all stations.

As ILR has grown in its first eight years, so have the personnel needs, increasing almost eightfold from 1973 to over 1,500. Station staff size averages about 50. ILR is entering another expansion phase in the 1980's, and many stations are concerned about obtaining adequately trained staff. There is open headhunting for top people with the trade press continually reporting job shifts, usually from the older to newer contractors. In the past, during the period of radio monopoly, candidates were trained in-house by the BBC. As the first ILR station came on air, contractors drew from the ranks of BBC personnel, former pirates and newspaper journalists. In many of the smaller stations the presenters came to broadcasting from closed circuit hospital and biscuit factory radio, local discos and, in some cases, off the street. Recognizing the need for increasing numbers of qualified staff, especially during the second and third phases of ILR development, several training schemes have arisen. The National Broadcasting School, financed through secondary rental and pushed by Capital Radio, is scheduled to open by 1981. More established courses in radio journalism are conducted at Falmouth Technical College, London College of Printing, University College in Cardiff plus several other universities and polytechnics. Most applicants tend to be under 30, and several stations expressed the desire to employ more women and minorities.

Union activity is strongest in the news area with the National Union of Journalists (which includes both newspapers and broadcasting) negotiating radio newsroom salaries for the entire country. Starting salaries tend to be comparable with the U.S. Most ILR shops are open, but LBC is closed. Other unions include

the Association of Broadcasting Staff, which has its power in the BBC and is relatively weak in ILR, and the Association of Cinematograph, Television and Allied Technicians which deals with engineering. It, too, has little clout in ILR. To combat threats of growing unionism, some contractors are instituting profit-sharing plans and other benefits.

Finally, ILR is exceptionally active in promotion, trying to sell the concept of commercial radio as well as the individual stations. Promotional pieces include tee-shirts, posters, buttons, key rings, mugs, and sun visors.

CONCLUSIONS

Independent Local Radio, starting from scratch in 1973, has grown into a rapidly maturing, young, responsible adolescent. Many of the contractors were startled by the large number of commercial radio outlets in the U.S., and certainly some would be taken by the relative laxity of FCC regulations and enforcement. However, from a public service standpoint there seems to be little question that the ILR stations are doing a first rate job in maintaining a healthy balance of worthwhile programming while still making a profit. This snapshot of ILR will barely be developed before changes will blur many of the facts and figures, but the foundational concepts should remain the same, at least for a time. Strong IBA supervision (some contractors claiming it is becoming more bureacratic) will continue to discourage any slippage in public commitment. The key question of the future revolves around individual stations' willingness to continue large amounts of public service and community type programming in the face of increased competition from both new ILR and BBC stations. Currently most stations have a commercial broadcast monopoly for their area. As more and more signals overlap, will there be a repetition of the American pattern, to the lowest common denominator of programming? Will ILR stations come the route of many U.S. operations which feature minimum wage talent, juke box music and rip and

read news? The shadow of Lord Reith, first chairman of the BBC, hangs heavily even over the IBA. This desire for uplifting public tastes, a basic bureaucratic fear of uncontrolled capitalism and the high professional standards of many contractors should prove to be three bulwarks which will allow Great Britain to give the world its second example of model radio broadcasting. Although Lord Reith may be turning in his grave at the thought of advertisements on radio, his legacy has left a sense of restraint and moderation for which the British are famous.

TABLE I

19 Original ILR Stations

CITY	STATION NAME	ON AIR DATE	PRIMARY RENTAL 10/1/79	POTENTIAL AUDIENCE	AM		FM		Antenna Height(ft)
					freq. KHZ	power watts	freq. MHz	power watts	
Belfast	Downtown Radio	3/16/76	$ 168,000	1,310,000	1026	1000	96	1000	1748
Birmingham	BRMB	2/19/74	468,000	2,610,000	1152	800	94.8	2000	1390
Bradford	Pennine Radio	9/16/75	60,000	950,000	1278	100	96	500	849
Edinburgh	Radio Forth	1/22/75	168,000	1,340,000	1548	2000	96.8	500	975
Glascow	Radio Clyde	12/31/73	552,000	2,640,000	1152	2000	95.1	3400	1653
Ipswich	Radio Orwell	10/28/75	36,000	579,000	1170	300	97.1	1000	265
Liverpool	Radio City	10/21/74	432,000	2,940,000	1548	1200	96.7	5000	353
London	Capital Radio	10/16/73	2,220,000	11,820,000	1548	27,500	95.8	2000	905
London	LBC	10/8/73	504,000	11,820,000	1152	5500	97.3	2000	905
Manchester	Riccadilly Radio	4/2/74	600,000	3,920,000	1152	350	97	2000	1278
Nottingham	Radio Trent	7/3/75	120,000	1,340,000	999	200	96.2	300	436
Plymouth	Plymouth Sound	5/19/75	36,000	360,000	1152	500	96	1000	513
Portsmouth	Radio Victory	10/14/75	72,000	1,080,000	1170	200	95	200	429
Reading	Radio 210	3/8/76	48,000	730,000	1431	100	97	500	320
Sheffield	Radio Hallam	10/1/74	144,000	1,300,000	1548	300	95.2	200	950
Swansea	Swansea Sound	9/30/74	60,000	540,000	1170	800	95.1	1000	752
Teesside-Tees	Radio Tees	6/24/75	144,000	1,030,000	1170	500	95	2000	2144
Tyne & Wear	Metro Radio	7/15/74	312,000	1,740,000	1152	1000	97	500	1407
Wolverhampton	Beacon Radio	4/12/76	216,000	1,600,000	990	100	97.2	1000	975

FOOTNOTES

[1]BBC Handbook 1979 (London: British Broadcasting Corporation, 1979) and Television and Radio 1980 (London: Independent Broadcasting Authority, 1980).

[2]Television and Radio 1980, p. 135. The nine stations are located in Bournemouth, Cardiff, Coventry, Dundee/Perth, Exeter/Torbay, Goucester & Cheltenham, Peterborough, Aberdeen/Inverness and Chelmsford/Southend.

[3]Ibid. These include stations in Ayr, Barnsley, Bristol, Bury St. Edmunds, Canterbury/Dover, Guildford, Leeds, Leicester, Londonderry, Luton/Bedford, Newport, Preston/Blackpool, Swindon, Worcester/Hereford and Wrexham & Deeside.

[4]Research Surveys of Great Britain Limited, The Independent Local Radio Network (London: The Association of Independent Radio Contractors, 1980).

[5]Television and Radio 1980, pp. 146-167.

[6]Interviews with IBA and ILR personnel, June, 1980.

[7]Independent Local Radio Contract Specifications - BRITSOL (London: Independent Broadcasting Authority, 1980).

[8]Interviews with IBA personnel, June, 1980.

[9]Television and Radio 1980, pp. 138-139.

[10]Ibid., pp. 215-217.

[11]Independent Local Radio Contract Specifications - BRISTOL, pp. 4-5, 17-18.

[12]Independent Broadcasting Authority News Release, "Independent Local Radio Primary and Secondary Rentals From 1st October 1979." April 7, 1979.

[13]Independent Local Radio Contract Specifications - BRISTOL, pp. 17-18.

[14]The Independent Local Radio Network (London: The Association of Independent

Radio Contractors, Spring, 1980) pp. 1-6.

[15]The Radio Report - 1980 (London: Greg Thain Associates, 1979) p. 24.

[16]The IBA Code of Advertising Standards and Practice (London: The Independent Broadcasting Authority, 1978).

[17]Independent Local Radio Contract Specifications - BRISTOL, p. 8.